278

SOUTH INDIAN MUSIC SERIES

BOOK I.

(STAGE II.)

Containing the Thirty-five Alankaras Gi s, Swarajati and Test Questions.

WITH TWO APPENDICES

P. SA BAMOORTHY, B.A., B.L.
Author of The Flute' a Study etc., and Indian Songs' Series.

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CONTENTS.

		PAGE
PREFACE	...	iii
MUSICAL TIME CHART	...	iv
INTRODUCTION		
Raga	...	
Musical Types	...	5
Sahityam	...	9
Notation	...	13
Technical Terms	...	13
Acoustics	...	
CHAPTER I		
Dhruva Tala Alankaras	...	16
Matya Tala ,,	...	18
Roopaka Tala ,,		20
Jampa Tala ,,	...	21
Triputa Tala ,,	...	24
Ata Tala ,,	...	25
Eka Tala ,,	...	27
CHAPTER II		
Ganesa Gitas	...	29
Ganaraga gitas :		
Arabhi Raga	...	37
Mohana ,,	...	39
Kalyani ,,	...	40
Bhairavi ,,	...	41
Ananda Bhairavi Raga	...	42
CHAPTER III		
Swarajati	...	45
Appendix A	...	47
Appendix B	...	48
Questions	...	49

PREFACE.

The scheme of work outlined in this series has been tested with the average pupil in the different schools and found successful and practicable. [illegible] of acoustics and the more advanced theoretical material presented in the introduction to the several books in this series are more intended for the teacher. The thirty-five alankaras illustrations of the thirty-five talas (see the chart on the next page) are given here with two objects in view:—Firstly, they are to be used as *swaragnanam* exercises. The alankaras are to be taken one at each lesson and the students should be asked to sing them in easy melakarta ragas like Mayamalavagaula and Sankarabharana. Later they might be attempted in more difficult melakarta ragas. From experience, I have found that this method easily lays the foundation for accurate *swaragnanam*. Secondly, practice in these alankaras gives a good training in keeping correct time and also helps to grasp the scheme of the thirty-five talas in a practical way.

The sahityam (words) of the gitas are given in English, Tamil and Telugu characters so as to be accessible to a larger number.

"SANGEETASHRAMA"
G. T. Madras.

P. Sambamoorthy.

THE MUSICAL-TIME CHART
EXPLAINING
*The Scheme of the Thirty-five Talas.

The Seven Talas

The Seven Principal Tālas.	No.	Varieties and Names.				Symbol.	Total Aksharakāla.
I. Dhruva Tāla ध्रुव ताळ	(1)	Trisra Jāti —	Mani	मणि	Tāla	l_3 O l_3 l_3	3+2+3+3=11
	(2)	Chaturasra Jāti —	Sreekara	श्रीकर	,,	l_4 O l_4 l_4	4+2+4+4=14
	(3)	Khanda Jāti —	Pramāna	प्रमाण	,,	l_5 O l_5 l_5	5+2+5+5=17
	(4)	Misra Jāti —	Poorna	पूर्ण	,,	l_7 O l_7 l_7	7+2+7+7=23
	(5)	Sankeerna Jāti —	Bhuvana	भुवन	,,	l_9 O l_9 l_9	9+2+9+9=29
II. Matya Tāla मठ्य ताळ	(6)	Trisra Jāti —	Sāra	सार	,,	l_3 O l_3	3+2+3=8
	(7)	Chaturasra Jāti —	Sama	सम	,,	l_4 O l_4	4+2+4=10
	(8)	Khanda Jāti —	Udaya	उदय	,,	l_5 O l_5	5+2+5=12
	(9)	Misra Jāti —	Udeerna	उदीर्ण	,,	l_7 O l_7	7+2+7=16
	(10)	Sankeerna Jāti —	Rāva	राव	,,	l_9 O l_9	9+2+9=20
III. Roopaka Tāla रूपक ताळ	(11)	Trisra Jāti —	Chakra	चक्र	,,	O l_3	2+3=5
	(12)	Chaturasra Jāti —	Patthi	पत्ति	,,	O l_4	2+4=6
	(13)	Khanda Jāti —	Rāja	राज	,,	O l_5	2+5=7
	(14)	Misra Jāti —	Kula	कुल	,,	O l_7	2+7=9
	(15)	Sankeerna Jāti —	Bindu	विन्दु	,,	O l_9	2+9=11
IV. Jampa Tāla जम्प ताळ	(16)	Trisra Jāti —	Kadamba	कदम्ब	,,	l_3 $\cup$ O	3+1+2=6
	(17)	Chaturasra Jāti —	Madhura	मधुर	,,	l_4 $\cup$ O	4+1+2=7
	(18)	Khanda Jāti —	Chana	चण	,,	l_5 $\cup$ O	5+1+2=8
	(19)	Misra Jāti —	Sura	सुर	,,	l_7 $\cup$ O	7+1÷2=10
	(20)	Sankeerna Jāti —	Kara	कर	,,	l_9 $\cup$ O	9+1÷2=12
V. Triputa Tāla त्रिपुट ताळ	(21)	Trisra Jāti —	Sankha	शंख	,,	l_3 O O	3+2+2=7
	(22)	Chaturasra Jāti —	Adi	आदि	,,	l_4 O O	4+2+2=8
	(23)	Khanda Jāti —	Dushkara	दुष्कर	,,	l_5 O O	5+2+2=9
	(24)	Misra Jāti —	Leela	लील	,,	l_7 O O	7+2+2=11
	(25)	Sankeerna Jāti —	Bhoga	भोग	,,	l_9 O O	9+2+2=13
VI. Ata Tāla अट ताळ	(26)	Trisra Jāti —	Gupta	गुप्त	,,	l_3 l_3 O O	3+3+2+2=10
	(27)	Chaturasra Jāti —	Lekha	लेख	,,	l_4 l_4 O O	4+4+2+2=12
	(28)	Khanda Jāti —	Vidala	विदल	,,	l_5 l_5 O O	5+5+2+2=14
	(29)	Misra Jāti —	Loya	लोय	,,	l_7 l_7 O O	7+7+2+2=18
	(30)	Sankeerna Jāti —	Dheera	धीर	,,	l_9 l_9 O O	9+9+2+2+22
VII. Eka Tāla एक ताळ	(31)	Trisra Jāti —	Sudha	सुध	,,	l_3	3
	(32)	Chaturasra Jāti —	Māna	मान	,,	l_4	4
	(33)	Khanda Jāti —	Rata	रत	,,	l_5	5
	(34)	Misra Jāti —	Rāga	राग	,,	l_7	7
	(35)	Sankeerna Jāti —	Vasu	वसु	,,	l_9	9

Reference :— l = sign of the laghu and consists of a beat+finger-counts. The numeral placed at the right lower side of the laghu sign indicates the total time-value of the laghu; so that, that figure minus one, always gives the number of finger-counts of the laghu.

O = sign of the drutam and consists of a beat of the hand+a waving of the hand, *visarjitam*. Its time-value is 2 aksharakālas.

$\cup$ = sign of the anudrutam and consists of a beat of the hand. Its time-value is unit-time or one aksharakāla

* On account of the gati bedas, these 35 Tālas give rise to 175 Tālas. Of this more will be said in S. I. Music Series Book II.

INTRODUCTION.

It has already been pointed out (see Primer P. 6) that there are five kinds of laghus. Whatever be the number of laghus in a tāla, as a rule no two or more varieties of the laghu can come in one and the same tāla. Now just imagine that the chaturasra laghu of the Roopaka tāla is displaced respectively by the Trisra laghu, Khanda laghu, Misra laghu and Sankeerna laghu. You get four other varieties of the Roopaka tāla the total aksharakāla in each case varying on account of these laghus of different time-values. Thus the Roopaka tāla comes to admit of five varieties. By repeating this process with the other six main tālas, you get in all 35 varieties from the seven main talas. The chart on the previous page illustrates these points. There are the 35 Alankāras to illustrate these 35 tālas. Excepting the seven tālas whose alankāras are printed in the Primer, most of the remaining 28 tālas are of little or no practical value. (Incidentally it might be found from a perusal of column 4 in the chart, that the time-values of the āvartas of some of the tālas are the same. For instance. the time-values of tālas 7, 19 and 26 are the same. On this score, let it not be thought that some tālas are repeated. Although the total aksharakāla in the cases cited above, happens to be the same, yet the tālas are different from each other, on account of the beats falling in different places.

Some presumptions regarding the seven talas.

Unless otherwise stated, the following presumptions hold good :—

Dhruva tāla	means	Chaturasra Jāti	Dhruva tāla.
Matya tāla	means	,,	Matya tāla.
Roopaka tāla	means	,,	Roopaka tāla.
Jampa tāla	means	Misra Jāti	Jampa tāla.
Triputa tāla	means	Trisra Jāti	Triputa tāla.
Ata tāla	means	Khanda Jāti	Ata tāla.
Eka tāla	means	Chaturasra Jāti	Eka tāla.

Raga.

The word 'raga' literally means that which creates passion ; but the term might be explained as a melody-mould or melody-type and a raga is a melodic extension of certain notes of a particular scale or mode. 'Raga-alapana' is the permutation and combination of the notes admissible in the raga in such a way as to bring out its several beauties. The rich treasure of ragas in Indian music is a thing wholly unknown in the west.

Ragas are broadly classified into janaka and janya ragas. The terms, janaka-raga, melakarta-raga, sampoorna-raga, parent-raga, fundamental-raga, root-raga and primary raga are all synonymous and mean one and the same thing. Likewise the terms janya-raga, varja-raga, derivative raga and secondary-raga are all synonymous and mean the same thing. Janaka-ragas possess the full compliment of the seven swaras in both the arohana and the avarohana and the notes ascend and decend in a regular order. There are 72 such janaka-ragas. Dhira Sankarābharana, Māyāmālavagaula, Kharaharapriya, Harikāmbhoji, Hanu

matodi and Mechakalyāni are all instances of janaka-ragas.

A janya-raga is a raga whose notes possess the same characteristic features as the corresponding notes of the raga from which it is born or derived. When we say that the raga Mohana is derived from Harikāmbhoji melakarta what we mean is, that the notes r, g, d, (s and p being fixed notes) of the Mohana Raga are the same as the r, g, d, swaras of the Harikambhoji raga (N. B. Mohana raga excludes the notes m and n.) In a janya-raga, as a rule only one or two (sometimes three, see p. 5) notes are absent *i. e. varja* in either the arohana or avarohana or both.

(Exception: Vakra ragas (a species of janya-ragas) like Begada and Ananda Bhairavi, however possess the full compliment of the seven swaras in both the arohana and avarohana see App. II.)

There are eight kinds of janya-ragas. The terms, Sampoorna, Shādava and Audava are used to describe the arohana and avarohana of the janya-ragas. The higher octave ṡ is exlcuded from computation in this connection. Sampoorna, means all the seven swaras are present; Shādava means only six swaras are present (*i. e.*, one of the seven swaras is absent); Audava means, only five swaras are present (*i. e.*, two of the seven swaras are absent). The table on the next page gives the eight kinds of janya-ragas with illustrative examples.

TABLE I.

No.	Kind of Janya-raga.		Its lakshana or characteristics. Number of swaras present in		Examples.		
	Arohana	Avarohana	Arohana	Avarohana	Name of the Raga.	Its Arohana & Avarohana.	Name and Number of the Melakarta from which derived.
1.	Shadava-Sampoorna		6	7	Kambhoji	s r g m p d 's 's n d p m g r s	28th Melakarta Harikambhoji
2.	Audava-Sampoorna		5	7	Bilahari	s r g p d 's 's n d p m g r s	29th Melakarta Dhira sankarabharana
3.	Sampoorna-Shadava		7	6	Bhairavam	s r g m p d n 's 's d p m g r s	17th Melakarta Sooryakantam
4.	Sampoorna-Audava		7	5	Garudadhvani	s r g m p d n 's 's d p g r s	29th Melakarta Dhira sankarabharana
5	Shadava-Shadava		6	6	Sriranjani	s r g m d n 's 's n d m g r s	22nd Melakarta Kharaharapriya
6.	Shadava-Audava		6	5	Natakuranji	s r g m d n 's 's n d m g s	28th Melakarta Harikambhoji
7.	Audava-Shadava		5	6	Malahari	s r m p d 's 's d p m g r s	15th Melakarta Mayamalavagaula
8.	Audava-Audava		5	5	Mohana	s r g p d 's ṡ d p g r s	28th Melakarta Harikambhoji.

The Melakarta-Janyaraga scheme is based on the principle that every possible combination of notes, which a *refined* ear can tolerate and distinguish should be admitted in the formation of ragas ; so that not even an iota out of the enormously rich store-house provided by nature, for creating emotional effects might be left unutilised. In the palmy days of Indian music, certain musicians specialised in particular ragas and made them the subject of their exclusive and intensive study. To distinguish them, the names of the ragas, they specialised in, were prefixed to their names as a mark of recognition. Todi Seetaramayya (who sang the Todi raga for eight days and broke all previous records) Nārāyanagaula Kuppayyar (the renowned composer of tāna varnas) Sankarābharana Narasayya, Darbār Sitaramayya, Atana Appayya are all glorious names which Posterity will for ever remember with pride.

In this connection it might be of interest to note that the various modes employed by the European nations at various epochs put together form but a small fraction of the 72 Karta-ragas which have been steadily used in India from very ancient times.

There are some exceptional janya-ragas like Vivardhani and Navarasakannada which have only four swaras in the arohana. There are also other janya-ragas, like Huseni and Mānji which possess the full compliment of the seven swaras in both the arohana and the avarohana. In such cases the individuality and the identity of the raga are well brought out by the peculiar chāya-swara groups and the characteristic raga-ranjaka combinations.

Janya-ragas are either regular or irregular. The arohana and avarohana of regular janya-ragas consist of regularly ascending and descending series of notes as in the 8 examples given in the table on page 4. In the case of irregular janya-ragas, the swaras in either the arohana or avarohana or both, instead of making a regular ascent and descent, take a crooked or zigzag *i.e., vakra* course. Thus vakra-ragas, are only a species of janya-ragas where the arohana or the avarohana or both present a zigzag appearance. Graphically represented, the arohana and avarohana of the regular janya-ragas will be regularly ascending and descending lines or curves; but the graphs of vakra-ragas will present many indentations. In vakra-ragas the full compliment of the seven swaras might be present in either the arohana or avarohana or both; also one, two or sometimes three notes might be absent in either the arohana or avarohana or both. A new classification of vakra-ragas is possible on this basis. Of this, more will he said in Book II.

Musical Types.

Musical compositions are broadly classified into:—

(1) Technical,

(2) Non-technical or melodic.

In musical compositions of a technical nature, the music is the more important factor and the words (sahityam) if they are met with, are simply mnemonic aids to remember the music. Varnas are typical instances of this group. The compositions in such cases are either illustrative of the characteristic features of the musical type to which they belong, as the gitas and tillānās; or, are

illustrative of some other technical principle or fact connected with music, as the alankāras and lakshana gitas. While the alankāras are illustrative of the different tālas, lakshana gitas are illustrative of the characteristics (*lakshana*) of the different ragas in which they are composed. Technical musical compositions appeal generally to our intellect, while the non-technical ones appeal to our heart. The words of the musical compositions of the melodic group have a value independent of their beautiful music. Very often they are pieces of good poetry. The Ashtapadi Hymns of Jayadeva and the Kritis of Tyagaraja, Muthuswamy Dikshita and other great composers are typical instances of this group. Musical compositions belonging to this latter group are more easily learnt by ear.

Musical Compositions

- Technical.
  - Swaravali, Alankaras, Gitas Swarajatis, Varnas, Tillanas.
- Non-technical or Melodic.
  - Kritis of Tyagaraja and others Jayadeva's Ashtapadi Hymns.

Gitas.

Gitas are the simplest of the musical types. As these are primarily intended to be learnt by beginners in music they are simple melodic extensions of the raga in which they are composed.

Gitas are of two kinds :—

(1) Ganaraga gitas, which are the ordinary gitas in ganaragas like Nāta, Gaula, Arabhi and Sriraga, and learnt by all.

(2) Lakshana gitas (see above)

Pillari Gitas consist of five gitas and are in praise of Vigneswara, Maheswara and Vishnu. The whole set of five gitas however popularly goes by the name of Pillari Gitas. They are in Kanarese and their composer is the great Purandara Vittala, who was the first great pioneer in the art of *teaching* Indian Music. It was he who for the first time taught music in a systematic form, in graded lessons like Swaravali, Alankaras, Gitas etc.

A Typical Gita : Its Characteristics.

1. The presence of the raga-bhavam and the murchanas of the raga in which the gita is composed. The swaroopam or the identity of the raga is also well brought out.
2. The presence of perfect harmony between the raga and the tāla.
3. The theme is generally praise of God.
4. There is ordinarily no division into pallavi anupallavi and charana. It is one continuous composition.
5. The absence of vakra and difficult jaw-breaking swara-combinations.
6. The absence of sangatis and madhyama-kala music. The music of a gita is in one speed or tempo, *i.e.*, vilambita or prathama-kāla.

Swarajatis.

Swarajatis are pleasing melodies. They are learnt next after the gitas. In point of internal structure, they resemble the varnas. The constituent angas of a swarajati are, the pallavi, anupallavi and charanas and in this res-

pect it resembles a kirtana. The sahityam of a swarajati is either an invocation to some favourite deity or relates the glorious and valorous deeds of some national hero.

Mode of singing a Gita and a Swarajati.

The gita, consisting of no parts (angas) is sung continuously from beginning to end. Sometimes the opening portion is repeated at the conclusion of the gita, to give a good ending as in the cases of the Arabhi and Ananda Bhairavi gitas (see lessons 13 and 17)

In a swarajati, the pallavi is sung first. Then the anupallavi and the charanas in order. At the conclusion of the anupallavi and each charana the pallavi is repeated.

Sahityam.

Sahityam is the term given to the words of a musical composition. It is a general principle that for each note or swara of a musical composition there must be the corresponding syllable in the sahityam. (Of course this principle applies only to those parts of a musical composition which admit of sahityam ; for there are portions like the chitta swaras of kritis and the ethugadi swaras of tāna-varnas which generally do not have sahityam.)

Now, look at the third āvarta of the Vigneswara gita in Malahari raga by Sri Purandara Vittala (see Lesson 8. line 1). The music is r m p d m p ; for these six swaras or notes, there are six syllables in the corresponding sahityam :—ka ru nā sā ga ra ; so that when the music with the words is written as follows :—

r	m	p	d	m	p
ka	ru	nā	sā	ga	ra

the singing of the sahityam becomes easy. But it is not always that you get as many syllables in the sahityam as there are swaras. In such cases, we resort to the *vowel extensions* of certain syllables in the sahityam to fill the gap. Now look at the first āvarta of the above-mentioned Vigneswara gita. The music is m p d ṡ ṡ ṙ. The sahityam is sree ga na nā tha, which consists of only five syllables. Now how are these five syllables to be sung to the above musical phrase of six swaras ? It is done by extending the vowel of one of the syllables of the sahityam without affecting the meaning of the same. In the present example, the vowel e contained in the first syllable sree is extended, so that the music with the sahityam in this new form is written as follows :—

m	p	d	ṡ	ṡ	ṙ
sree	e	ga	na	nā	tha

In practice, however instead of writing the extended vowel as such, we simply indicate it by a dot. Thus the above passage is written as follows :—

m	p	d	ṡ	ṡ	ṙ
sree	.	ga	na	nā	tha

If there are more dots than one then they indicate that there are as many vowel extensions. Likewise if a dot or dots are placed after syllables ending with the vowels, a ए (as in May), ā आ (as in Rāj) o ओ (as in mode) and oo ऊ (as in mood), the corresponding vowels are extended. In the case of syllables ending with *ai* ऐ as in the word K*ai*siki and au औ as in the word *au*dava the vowel extensions will be e and oo respectively. The following examples will make all these clear :—

The first six examples are from Purandara Vittala's Pillari Gitas.

	Written Music.	Should be sung as
1.	d p m g r s	d p m g r s
	Chan da mā . . ma	Chan da mā ā ā ma
	चं द मा . . म	चं द. मा आ आ म
	சந் த மா . . ம	சந் த மா ஆ ஆ ம
	చం ద మా . . మ	చం ద మా ఆ ఆ మ
2.	d ṡ ṡ d p m p	d ṡ ṡ d p m p
	Ke ra ya ni . ra nu	Ke ra ya ni e ra nu
	के र य नि . र नु	के र य नि इ र नु
	கெ ர ய னி . ர னு	கெ ர ய னி இ ர னு
	కె ర య ని . ర ను	కె ర య ని ఇ ర ను
3.	d p m g r s	d p m g r s
	He ma ku . . ta	He ma ku u u ta
	हे म कू . . ट	हे म कू उ उ ट
	ஹே ம கூ . . ட	ஹே ம கூ உ உ ட
	హే మ కూ . . ట	హే మ కూ ఉ ఉ ట
4.	ṙ ṡ d p m p	ṙ ṡ d p m p
	ga na sé . vi ta	ga na sé a vi ta
	ग ण से . वि त	ग ण से ए वि
	க ண சே . வி த	க ண சே ஏ வி த
	గ ణ సే . వి త	గ ణ సే ఏ వి త
5.	S r m g r	S r m g r
	Lam bo . da ra	Lam bo o da ra
	लं बो . द र	लं बो ओ द र
	லம் போ . த ர	லம் போ ஓ த ர
	లం బో . ద ర	లం బో ఓ ద ర

Written Music.	Should be sung as
6. d p m g r s	d p m g r s
Kun da gau . . ra	Kun da gau u u ra
कुं द गौ . . र	कुं द गौ उ उ र
குந் த கௌ . . ர	குந் த கௌ உ உ ர
కుం ద గౌ . . ర	కుం ద గౌ ఉ ఉ ర

7. **Navaragamalika Varna Pallavi.**

m m g g r r s ṇ	m m g g r r s ṇ
na . . . Pai . . .	na a a a pai e e e
ना . . . पै . . .	ना अ अ अ पै इ इ इ
நா . . . பை . . .	நா அ அ அ பை இ இ இ
నా . . . పై . . .	నా అ అ అ పై ఇ ఇ ఇ

This device of spreading short words to long musical phrases by the appropriate introduction of *a*karam, *i*karam and *u*karam really gives charm to Indian music. The great popularity of Tyāgarāja's kirtanas is due to the fact that even in his classical songs there are only a few words (For instance his Koluvaiyunnāde song in Bhairavi raga and Najivādāra song in Bilahari raga)

As a rule, for long swaras, there are also long syllables in the sahityam. For example :—

g g P P		S r g R	R g m P
va ra vee nā		sri ga na nā	tam bha ja ré
व र वी णा	and	श्री ग ण ना	यं भ ज रे
வ ர வீ ணா		ஸ்ரீ க ண நா	தம் ப ஜ ரே
వ ర వీ ణా		శ్రీ గ ణ నా	తం భ జ రే

Notation.

If an asterisk * is placed over a note thus : g* it means that that g note is a foreign note or an accidental. That note strictly speaking ought not to come in the raga, on account of the fact that that raga is derived from a mela-karta which excludes that note; still that note comes in the raga as a visiting note. The notes Antara Gāndhāra and Kākali Nishāda for example are accidentals in the Ananda-Bhairavi raga, and wherever such notes come are marked with an asterisk to distinguish them from the other varieties of the same swara which belong to the raga (see Lessons 16 and 17).

This sign || called a double bar indicates the ending of the whole or a part of a musical composition.

The portion of a song within brackets is to be repeated at the close of the charana. See the note appended to such songs.

As to the use of dots in the sahityam of a musical composition see pp.—10-12

In the gitas there is a swara for each count (unit-time). But in the swarajati, varna and ordinary kritis, there are four swaras for each count so that an āditala āvarta in such cases consists of 32 swaras.

Technical Terms.

Musical Instrument.—Any contrivance, mechanism, thing or apparatus that can produce a musical note or notes is a musical instrument; the tuning fork, the gramophone, the individual cups of a jalatarangam set, the human voice, tambura, flute, violin, veena and the ottu are all musical instruments.

Drone is a musical instrument that is used for sounding the key-note. It is kept sounding all through a musical performance and instead of its giving rise to a feeling of monotony as might be thought, it makes a most charming background and greatly enriches the music. Some drones like the ektar and the ottu of the South Indian Nagaswaram Band, give only one note and that is the Shadjama S or C. Tambura is the best drone and it has four strings which are tuned to the notes p̣ s s ṣ.. The instrument is played on the open strings by the fingers.

Sahityam and *Vowel Extensions* (see pp.—9-12)

Accidentals are the komal or tivra swaras not belonging to the scale. They are foreign notes (அன்னியஸ்வரங்கள்) or visiting notes. For instance, in the Ananda-Bhairavi raga as a rule only the notes g_1 (sādhārana gāndhāra) and n_1 (Kaisiki nishāda) can come; but in certain places, the notes g_2 (Antara-gāndhāra) and n_2 (Kākali nishāda) come. These two latter notes are known as accidentals for the Ananda-Bhairavi raga and are denoted by an asterisk, wherever they occur (see Lesson 17). These accidentals come only in janya ragas and never in melakarta ragas.

Janaka and Janya ragas, (See pp. 2 and 3)

Sampoorna, Shadava and Audava Ragas, (See pp. 3&4)

Regular and Irregular Janya ragas (See p. 6)

Vakra ragas (See p. 6)

Symmetrical ragas are ragas which have the same notes in both the ārohana and the avarohana. All the 72 melakarta-ragas and ragas like Mohana (s r g p d ṡ ṡ d p g r s) and Hamsadhvani (s r g p n ṡ ṡ n p g r s) are all symmetrical ragas.

Non-symmetrical ragas are ragas which have one or more different notes in the arohana and avarohana like the

raga Bilahari: s r g p d ṡ ṡ n d p m g r s.

Musical Types technical and non-technical or melodic (See pp. 6 and 7)

Gita (See p. 7)

Swarajati (See p. 8)

Alankaras = Graces and ornaments of a musical compo sition; also a technical musical composition (See p. 7)

Acoustics.

A *Harmonic Series* is a series of notes whose vibration numbers are in the following proportion :—

1	2	3	4	5	6

Thus, if the fundamental note is s then the other notes in the harmonic series are as follows :—

s	ṡ	ṗ	s̈	g̈	p̈
1	2	3	4	5	6

The sthāyis proceed in the ratio of 1, 2, 4, 8 etc. In consequence, the vibration-number of the corresponding notes of the sthāyis also proceed in the same ratio. For instance, the vibration numbers of the note g in the different sthāyis are in the following ratio :—

Mandra Sthāyi	Madhya Sthāyi	Tara Sthāyi	Atitara Sthāyi
g̣	g	ġ	g̈
1	2	4	8

If a stretched string like that of a Tambura or a Veena is plucked or bowed, the string vibrates as a whole. The amplitude of vibration is greatest at the centre, and this part of the string is called the *antinode*. The

two ends on either side of the vibrating part of the string are at rest and are called the *nodes*. A node is a place where there is no motion.

CHAPTER I.

ALANKARAS

Lesson 1.

I. Dhruva Tāla—Trisra Jāti (Mani मणि Tāla)

Total Aksharakāla l_3 O l_3 l_3 : 3+2+3+3=11

l_3	O	l_3	l_3
s r g	s g	r g m	g m p
r g m	r m	g m p	m p d
g m p	g p	m p d	p d n
m p d	m d	p d n	d n ṡ
ṡ n d	ṡ d	n d p	d p m
n d p	n p	d p m	p m g
d p m	d m	p m g	m g r
p m g	p g	m g r	g r s

II. Dhruva Tāla—Chaturasra Jāti (Sreekara श्रीकर Tāla

Total Aksharakāla :—l_4 O l_4 l_4 : 4+2+4+4=14.

(See Primer p. 27)

III. Dhruva Tāla—Khanda Jāti (Pramāna प्रमाण Tāla.)

Total Aksharakāla :—l_5 O l_5 l_5 : 5+2+5+5=17.

l_5	O	l_5	l_5
s r g m p	m g	s r g m g	s r g m p
r g m p d	p m	r g m p m	r g m p d
g m p d n	d p	g m p d p	g m p d n
m p d n ṡ	n d	m p d n d	m p d n ṡ
ṡ n d p m	p d	ṡ n d p d	ṡ n d p m
n d p m g	m p	n d p m p	n d p m g
d p m g r	g m	d p m g m	d p m g r
p m g r s	r g	p m g r g	p m g r s

IV. Dhruva Tāla—Misra Jāti (Poorna पूर्ण Tāla.)

Total Aksharakāla:—l_7 O l_7 l_7 : 7+2+7+7=23.

l_7	O	l_7	l_7
s r g m p d p	m g	s r g m p m g	s r g m p d n
r g m p d n d	p m	r g m p d p m	r g m p d n ṡ
ṡ n d p m g m	p d	ṡ n d p m p d	ṡ n d p m g r
n d p m g r g	m p	n d p m g m p	n d p m g r s

V. Dhruva Tāla—Sankeerna Jāti (Bhuvana भुवन Tāla.)

Total Akshara kāla :—l_9 O l_9 l_9 : 9+2+9+9=29.

l_9	O	l_9	l_9
S R G m p d	p m	S R G m p m	S R G m p d
R G M p d n	d p	R G M ṗ d p	R G M p d n

G M P d n ṡ	n d	G M P d n d	G M P d n ṡ
Ṡ N D p m g	m p	Ṡ N D p m p	Ṡ N D p m g
N D P m g r	g m	N D P m g m	N D P m g r
D P M g r s	r g	D P M g r g	D P M g r s

Lesson 2.

VI. Matya Tāla—Trisra Jāti (Sāra सार Tāla)

Total Aksharakāla :—l_3 O l_3 : 3+2+3=8

l_3	O	l_3
s r g	s r	g m p
r g m	r g	m p d
g m p	g m	p d n
m p d	m p	d n ṡ
ṡ n d	ṡ n	d p m
n d p	n d	p m g
d p m	d p	m g r
p m g	p m	g r s

VII. Matya Tāla—Chaturasra Jāti (Sama सम Tāla.)

Total Aksharakāla :—l_4 O l_4 =4+2+4=10

(See Primer P. 27.)

VIII. Matya Tāla—Khanda Jāti (Udaya उदय Tāla.)

Total Aksharakāla :—l_5 O l_5 : 5+2+5=12.

l_5	O	l_5
s r g m g	r g	s r g m p
r g m p m	g m	r g m p d

g m p d p	m p	g m p d n
m p d n d	p d	m p d n ṡ
ṡ n d p d	n d	ṡ n d p m
n d p m p	d p	n d p m g
d p m g m	p m	d p m g r
p m g r g	m g	p m g r s

IX. Matya Tāla—Misra Jāti (Udeerna उदीर्ण Tāla)

Total Aksharakāla :— l_7 O l_7 : 7+2+7=16

l_7	O	l_7
s r g m p d p	m g	s r g m p d n
r g m p d n d	p m	r g m p d n ṡ
ṡ n d p m g m	p d	ṡ n d p m g r
n d p m g r g	m p	n d p m g r s

X. Matya Tāla—Sankeerna Jāti (Rāva राव Tāla).

Total Aksharakāla :—l_9 O l_9 : 9+2+9=20.

l_9	O	l_9
S R G m p m	d p	S R G m p d
R G M p d p	n d	R G M p d n
G M P d n d	ṡ n	G M P d n ṡ
Ṡ N D p m p	g m	Ṡ N D p m g
N D P m g m	r g	N D P m g r
D P M g r g	s r	D P M g r s

Lesson 3.

XI. Roopaka Tāla—Trisra Jāti (Chakra चक्र Tāla)

Total Aksharakāla :—O l_3 : 2+3=5.

O	l_3
s r	g m p
r g	m p d
g m	p d n
m p	d n ṡ
ṡ n	d p m
n d	p m g
d p	m g r
p m	g r s

XII. Roopaka Tāla—Chaturasra Jāti (Patthi पत्ति Tāla.)

Total Aksharakāla:— O l_4 : 2+4=6

(See Primer P. 28.)

XIII. Roopaka Tāla—Khanda Jāti (Rāja राज Tāla.)

Total Aksharakāla :—O l_5 : 2+5=7.

O	l_5
s r	s r g m p
r g	r g m p d
g m	g m p d n
m p	m p d n ṡ
ṡ n	ṡ n d p m
n d	n d p m g
d p	d p m g r
p m	p m g r s

XIV. Roopaka Tāla—Misra Jāti (Kula कुल Tāla)

Total Aksharakāla : — O l_7 : 2+7=9.

O	l_7
s r	s r g m p d n
r g	r g m p d n ṡ
ṡ n	ṡ n d p m g r
n d	n d p m g r s

XV. Roopaka Tāla—Sankeerna Jāti (Bindu बिन्दु Tāla.)

Total Aksharakāla :—O l_9 : 2+9=11

O	l_9
s r	S R G m p d
r g	R G M p d n
g m	G M P d n ṡ
ṡ n	Ṡ N D p m g
n d	N D P m g r
d p	D P M g r s

Lesson 4.

XVI. Jampa Tāla—Trisra Jāti (Kadamba कदंब Tāla).

Total Aksharakāla :— l_3 ◡ O : 3+1+2=6

l_3	◡	O
s r g	m	P
r g m	p	D

g m p	d	N
m p d	n	Ṡ
ṡ n d	p	M
n d p	m	G
d p m	g	R
p m g	r	S

XVII. Jampa Tāla—Chaturasra Jāti (Madhura मधुर Tāla)
Total Aksharakāla :—$|_4$ ◡ O : 4+1+2=7

$|_4$	◡	O
s m g r	g	M
r p m g	m	P
g d p m	p	D
m n d p	d	N
p ṡ n d	n	Ṡ
ṡ p d n	d	P
n m p d	p	M
d g m p	m	G
p r g m	g	R
m s r g	r	S

XVIII. Jampa Tāla—Khanda Jāti (Chana चण Tāla).
Total Aksharakāla :—$|_5$ ◡ O : 5+1+2=8

$|_5$	◡	O
s r g m g	m	P
r g m p m	p	D
g m p d p	d	N

m p d n d	n	Ṡ
ṡ n d p d	p	M
n d p m p	m	G
d p m g m	g	R
p m g r g	r	S

XIX. Jampa Tāla—Misra Jāti (Sura सुर Tāla),

Total Aksharakāla :—$|_7$ ◡ O : 7+1+2=10.

(See Primer p. 28.)

XX. Jampa Tāla—Sankeerna Jāti (Kara कर Tāla).

Total Aksharakāla :—$|_9$ ◡ O : 9+1+2=12.

$\vert_9$	◡	O
S R G m p m	p	D
R G M p d p	d	N
G M P d n d	n	Ṡ
Ṡ N D p m p	m	G
N D P m g m	g	R
D P M g r g	r	S

Lesson 5.

XXI. Triputa Tāla—Trisra Jāti (Sankha शंख Tāla.)

Total Aksharakāla :—l_3 O O : 3+2+2=7

(See Primer P. 29.)

XXII. Triputa Tāla—Chaturasra Jāti. (Adi आदि Tāla.)

Total Aksharakāla :—l_4 O O : 4+2+2=8

l_4	O	O
s m g r	s r	g m
r p m g	r g	m p
g d p m	g m	p d
m n d p	m p	d n
p ṡ n d	p d	n ṡ
ṡ p d n	ṡ n	d p
n m p d	n d	p m
d g m p	d p	m g
p r g m	p m	g r
m s r g	m g	r s

XXIII. Triputa Tāla—Khanda Jāti (Dushkara दुष्कर Tāla.)

Total Aksharakāla : —l_5 O O : 5+2+2=9.

l_5	O	O
s r g m p	g m	p d
r g m p d	m p	d n
g m p d n	p d	n ṡ
ṡ n d p m	d p	m g
n d p m g	p m	g r
d p m g r	m g	r s

XXIV. Triputa Tāla—Misra Jāti (Leela लील Tāla.)

Total Aksharakāla :—l_7 O O : 7+2+2=11.

l_7	O	O
s r g m p d n	m p	d n
r g m p d n ṡ	p d	n ṡ
ṡ n d p m g r	p m	g r
n d p m g r s	m g	r s

XXV. Triputa Tāla—Sankeerna Jāti (Bhoga भोग Tāla.)

Total Aksharakāla :— l_9 O O : 9+2+2=13.

l_9	O	O
S R G m p d	m p	d n
R G M p d n	p d	n ṡ
Ṡ N D p m g	p m	g r
N D P m g r	m g	r s

Lesson 6.

XXVI. Ata Tāla—Trisra Jāti (Gupta गुप्त Tāla).

Total Aksharakāla:—l_3 l_3 O O : 3+3+2+2=10.

l_3	l_3	O	O
s r g	r g m	P	P
r g m	g m p	D	D
g m p	m p d	N	N

m p d	p d n	Ṡ	Ṡ
ṡ n d	n d p	M	M
n d p	d p m	G	G
d p m	p m g	R	R
p m g	m g r	S	S

XXVII. Ata Tāla—Chaturasra Jāti (Lekha लेख Tāla.)

Total Aksharakāla :—I_4 I_4 O O : 4+4+2+2=12.

I_4	I_4	O	O
s r g m	s r g m	P	P
r g m p	r g m p	D	D
g m p d	g m p d	N	N
m p d n	m p d n	Ṡ	Ṡ
ṡ n d p	ṡ n d p	M	M
n d p m	n d p m	G	G
d p m g	d p m g	R	R
p m g r	p m g r	S	S

XXVIII. Ata Tāla—Khanda Jāti (Vidala विदल Tāla).

Total Aksharakāla :—I_5 I_5 O O. 5+5+2+2=14.

(See Primer p. 29.)

XXIX. Ata Tāla—Misra Jāti (Loya लोय Tāla).

Total Aksharakāla :—I_7 I_7 O O : 7+7+2+2=18.

I_7	I_7	O	O
s R g m p d	S r g m p d	N	N
r G m p d n	R g m p d n	Ṡ	Ṡ
ṡ N d p m g	Ṡ n d p m g	R	R
n D p m g r	N d p m g r	S	S

XXX. Ata Tāla—Sankeerna Jāti (Dheera धीर Tāla).
Total Aksharakāla—I_9 I_9 O O : 9+9+2+2=22.

I_9	I_9	O	O
s R G M p d	S r G M p d	N	N
r G M P d n	R g M P d n	Ṡ	Ṡ
ṡ N D P m g	Ṡ n D P m g	R	R
n D P M g r	N d P M g r	S	S

Lesson 7.

XXXI. Eka Tāla—Trisra Jāti (Sudha सुध Tāla.)
Total Aksharakāla :— I_3 =3.

I_3
s r g
r g m
g m p
m p d
p d n
d n ṡ
ṡ n d
n d p
d p m
p m g
m g r
g r s

XXXII. Eka Tāla—Chaturasra Jāti (Māna मान Tāla.)
Total Aksharakala I_4 =4.
(See Primer p. 30).

XXXIII. Eka Tāla—Khanda Jāti (Rata रत Tāla.)
Total Aksharakāla :— $l_5 = 5$.

l_5
s r g m p
r g m p d
g m p d n
m p d n ṡ
ṡ n d p m
n d p m g
d p m g r
p m g r s

XXXIV. Eka Tāla—Misra Jāti (Rāga राग Tāla.)
Total Aksharakāla :— $l_7 = 7$.

l_7
s r g m p d n
r g m p d n ṡ
ṡ n d p m g r
n d p m g r s

XXXV. Eka Tāla—Sankeerna Jāti (Vasu वस्तु Tāla.)
Total Aksharakāla :— $l_9 = 9$.

l_9
S R G m p d
R G M p d n
G M P d n ṡ
Ṡ N D p m g
N D P m g r
D P M g r s

CHAPTER II.

GANESA GITAS

I.

Lesson 8.

15. Māyāmālavagaula — Malahari Rāga—Roopaka Tāla — { s r m p d ṡ / ṡ d p m g r s

	O |4	O |4	O |4	O |4
1.	m p d ṡ ṡ ṙ Sri . Ga na nā tha ஶ்ரீ . க ண நா தா శ్రీ . గ ణ నా థ	ṙ ṡ d p m p . sin du . ra var na ஸிந் து . ர வர் ண సిం ధు . ర వ ర్ణ	r m p d m p ka ru nā sā ga ra க ரு ணா ஸா க ர క రు ణా సా గ ర	d p m g r s ka ri va da . na க ரி வ த . ன క రి వ ద . న
2.	Si ddha cha . ra na ஸி த்த ச . ர ண సి ద్ధ చ . ర ణ	ga na se . vi ta க ண ஸே . வி த గ ణ సే . వి త	si ddhi vi nā ya ka ஸி த்தி வி நா ய க సి ద్ధి వి నా య క	Te . na mo na mo தே . ந மோ ந மோ తే . న మో న మో
3.	Sa ka la vi dyā . ஸ க ல வி த்யா . స క ల వి ద్యా .	. di poo . ji ta . தி பூ . ஜி த . ది పూ . జి త	sa . rvo . tthama ஸ . ர்வோ . த்தம స . ర్వో . త్తమ	Te . na mo na mo தே . ந மோ ந மோ తే . న మో న మో

O ❘4	O ❘4	O ❘4	O ❘4
S r m g r Lam bo . da ra லம் போ . த ர లం బో . ద ర	s r g r S la ku mi ka ra ல கு மி க ரா ల కు మి క రా	r m p d m p am . ba . su ta அம் . பா . ஸு த అం . బా . సు త	d p m g r s a ma ra vi nu ta அ ம ர வி னு த అ మ ర వి ను త
S r m g r Lam bo . da ra லம் போ . த ர లం బో . ద ర	s r g r S la ku mi ka ra ல கு மி க ரா ల కు మి క రా		

Note.—The three charanas in the above gita have the same music; at the conclusion of each, the Pallavi portion marked within brackets *i e.* Lambodara......lakumikara should be sung.

Lesson 9.

15. Māyāmālavagaula — Malahari Rāga-Roopaka Tāla

{ s r m p d ṡ
{ ṡ d p m g r s

	O |4	O |4	O |4	O |4
1.	d p m g r s	r m p d m p	d ṙ ṙ ṡ d p	d p m g r s
	kun da gau . . ra	gau . ri . va ra	ma ndi rā . . ya	mā . na ma ku ta
	குந் த கௌ . . ர	கௌ . ரீ . வ ர	ம ந்தி ரா . . ய	மா . ன ம கு ட
	కుం ద గౌ . . ర	గౌ . రీ . వ ర	మం ది రా . . య	మా . న మ కు ట
2.	He ma ku . . ta	sim . ha . sa na	vi ru pā . . ksha	ka ru nā . ka ra
	ஹே ம கூ . . ட	ஸிம் . ஹா . ஸ ன	வி ரு பா . . க்ஷ	க ரு ணா . க ர
	హే మ కూ . . ట	సిం . హా . స న	వి రు పా . . క్ష	క రు ణా . క ర
3.	chan da ma . . ma	ma n da . ki ni	ma ndi ra . . ya	ma . na ma ku ta
	சந் த மா . . ம	ம ந் தா . கி னி	ம ந்தி ரா . . ய	மா . ன ம கு ட
	చం ద మా . . మ	మ ం దా . కి ని	మం ది రా . . య	మా . న మ కు ట
{	S R R	d p m g r s	s r M g r	s r g r S
{	man dā rā	ku su mā . ka ra	ma ka ran da m	va . si tu va
{	மந் தா ரா	கு ஸு மா . க ர	ம க ரந் த ம்	வா . ஸி து வா
{	మం దా రా	కు సు మా . క ర	మ క రం దం	వా . సి తు వా

Note.—The above three charanas also have the same music and at the conclusion of each, the Pallavi portion marked within brackets [mandara......vasituva] should be sung.

III. Lesson 10.

15. Māyāmālavagaula

s r m p d ṡ
ṡ d p m g r s

Malahari Rāga—Triputa Tāla

I_3	O	O	I_3	O	O
1. d ṡ ṡ	d p	m p	d d p	m m	P
ke ra ya	ni .	ra nu	ke ru ga	ja .	llee
கெ ர ய	ணி .	ர னு	கெ ரு க	ஜ .	ல்லீ
కె ర య	ని .	ర ను	కె రు గ	జ .	ల్లీ
d d ṡ	d p	m p	d d p	m g	r s
va ra va	pa da	da va	ra m ti	ka .	ni ro
வ ர வ	ப ட	த வ	ர ம் தி	க .	ணிரோ
వ ర వ	ప డ	ద వ	ర ం తి	క .	ని రో
s r r	s r	s r	d d p	m g	r s
a ri ya	ka ru	na da	la . da	bha .	gyavu
அ ரி ய	க ரு	ண த	ள . த	ப .	க்ய வு
అ రి య	క రు	ణ ద	ళ . ద	భా .	గ్య వు
d p d	Ṡ	d p	d d p	m g	r s
ha ri sa	mār	pa ne	ma . di	bra ti	ke ru
ஹ ரி ஸ	மார்	ப்ப னே	மா . டி	ப்ர தி	கெ ரு
హ రి స	మా	ర్ప నె	మా . డి	బ్ర తి	కె రు
s r r	s r	s r	d d p	m g	r s
a ri ya	ka ru	na da	la . da	bha .	gyavu
அ ரி ய	க ரு	ண த	ள . த	பா .	க்ய வு
అ రి య	క రు	ణ ద	ళ . ద	భా .	గ్య వు
2. d ṡ ṡ	d p	m p	d d p	m m	P
sri . pu	ra n	da ra	vi ta la	rā .	yā
ஸ்ரீ . பு	ர ந்	த ர	வி ட்ட ல	ரா .	யா
శ్రీ . పు	ర ం	ద ర	వి ఠ ల	రా .	యా
d d ṡ	d p	m p	d d p	m g	r s
cha ra na	ka ma	la va	no . di	bra ti	ke ru
ச ர ண	க ம	ல வ	நோ . டி	ப்ர தி	கெ ரு
చ ర ణ	క మ	ల వ	నో . డి	బ్ర తి	కె రు

Here repeat the portion within brackets.

Lesson 11.

IV.
15 Māyāmālavagalua

Malahari Rāga—Triputa Tāla.

{ s r m p d ṡ
{ ṡ d p m g r s

l_3 O Ȯ	l_3 O O	l_3 O O	l_3 O O
r s ḍ S S	m g r m m P	s D d p m p	d d p m g r s
pa du ma nā bha	pa ra ma pu ru shā	pa ran jo . . ti	swa roo . pā . . .
ப து ம னா பா	ப ர ம பு ரு ஷா	ப ரஞ் ஜோ . . தி	ஸ்வ ரூ . பா . . .
ప దు మ నా భా	ప ర మ పు రు షా	ప రం జో . . తి	స్వ రూ . పా . . .
* vi du ra van dyā	vi ma la cha ri tā	vi ham kā . . di	ro . ha na . . .
வி து ர வந் த்யா	வி ம ல ச ரி தா	வி ஹங் கா . . தி	ரோ . ஹ ன . . .
వి దు ర వం ద్యా	వి మ ల చ రి తా	వి హం కా . . ది	రో . హ నా . . .
p m p d ṡ d ṡ	ṙ ṡ d d ṡ d p	d d p P p m	r m m P P
u da di ni vā . sa	u ra ga sa ya . na	u . nna to nna ta	ma hi . mā .
உ த தி னி வா . ஸ	உ ர க ச ய . ன	உ . ன்ன தோன் னத	ம ஹி . மா .
ఉ ద ది ని వా . స	ఉ ర గ శ య . న	ఉ . న్న తో . న్నత	మ హి . మా .

* The music of this line is the same as that of the previous line.

l_3 | O | O	l_3 | O | O	l_3 | O | O	l_3 | O | O
d d p P p m ya du ku lo tha ma ய து கு லோ த்த ம య దు కు లో త్థ మ	R m m g r s yeg na ra . ksha ka யெக் ஞ ர . க்ஷ க య జ్ఞ ర . క్ష క	S s d d d p yeg na si . ksha ka யெக் ஞ ஸி . க்ஷ க య జ్ఞ సీ . క్ష క	P p m g r s rā ma nā . . ma ரா ம நா . . ம రా మ నా . . మ || r s ḍ S S || pa du ma nā bhā ப து ம நா பா ప దు మ వా భా

l_3 O O	l_3 O O	l_3 O O	l_3 O O
d Ṡ d p m p vi bhee sha na pā . வி பீ ஷ ண பா . వి భీ ష ణ పా .	d d p m g r s la ka . na mo na mo ல கா . ந மோ ந மோ ల కా . న మొ న మొ	d Ṡ d p m p i bhā va ra dā . இ பா வ ர தா . ఇ భా వ ర దా .	d d p m g r s ya kā . na mo na mo ய கா . ந மோ ந மோ య కా . న మొ న మొ
p m p d ṡ d ṡ su bha a prada su ma சு ப அ ப்ர த ஸு ம శు భ అ ప్ర ద సు మ	ṙ ṡ d d ṡ d p no . ra da a ya su நோ . ர த அ ய ஸு నో . ర ద అ య సు	d d p P p m re n dra mā no . ரே ந் த்ர மா நோ . రేం ద్ర మా నో .	r m m P P ra n ja nā . ர ஞ் ஜ நா . రం జ నా .
d d p P p m a bhi . nā va pu அ பி . நா வ பு అ భి . నా వ పు	R m m g r s ran da rā . . vi ரந் த ரா . . வி రం ద రా . . వి	S s d d d p ta lla bha . lla re ட ல்ல ப . ள்ள ரே ట ల్ల భ . ళ్ల రే	P p m g r s rā ma nā . . ma ரா ம நா . . ம రా మ నా . . మ
			‖ r s ḍ S S ‖ pa du ma nā bha ப து ம நா பா ప దు మ నా భా

Lesson 12

V.

29. Dhira Sankarābharana

Suddha sāveri Rāga—Triputa Tāla. { s r m p d ṡ / ṡ d p m }

l_3	O	O	l_3	O	O
ṙ ṁ ṙ a . na அ . ன ఆ . న	ṙ ṡ le . லே . లే .	d ṡ ka ra க ர క ర	Ṡ ṡ vu ni வு ன் னி వు . న్ని	d p bo . போ . బో .	m p la ti ல தி ల తి
d d ṡ sa ka la ஸ க ல స క ల	D sās சாஸ் శా.	d p tra pu த்ர பு స్త్ర పు	p m r rā . na ரா . ண రా . ణ	d d di . தி . ది .	d p na m ன ம் న ం
P p tā la தா ள తా ళ	d d di . தி . ది .	d p na m ன ம் న ం	P p tā la தா ள తా ళ	m p pa ri ப ரி ప రి	d p ga tu க து గ తు
p m r re . re ரே . ரே రే . రే	s r a . அ . ఆ .	s r	p m p	s r	s r . . . . . .
p p d	p p	m r	r s r se . tu ஸே . து సే . తు	M vā வா వా	M hā ஹா హా

l_3	O	O	l_3	O	O
d p d pa ri ga ப ரி க ప రి గ	Ṡ tam தம் తం	Ṡ nam னம் నం	ṙ ṙ ṡ ja tā . ஜ டா . జ టా .	d p ju . ஜு . జు .	m p . ta . ட . ట

Here repeat the portion within brackets.

GANARAGA GITAS

VI. **Lesson 13.**

29 Dhira Sankarābharana

Arabhi Rāga—Triputa Tāla { s r m p d ṡ / ṡ n d p m g r s

l_3	O	O	l_3	O	O
P p re re ரே ரே రే రే	m m sri . ஸ்ரீ . శ్రీ .	P rā ரா రా	m g r , . ma . . ம . . మ	s r cham . சம் . చం .	m g . . . . . .
r r s	ḍ ḍ . . . . . ,	r s	R , drā . த்ரா . ద్రా .	, , ...	s r ra ghu ர கு ర ఘు
m g r va m sa வ ம் ச వ ం శ	r s ti la தி ல తి ల	S kā கா కా	p m m rā . gha ரா . க రా , ఘ	P ven வேந் వే ం	P dra த்ரா ద్రా
p m p a . . அ . . అ . .	m g	r r	m g r	s r	s s . . . . . .

|3	O	O	|3	O	O
ḍ ḍ r	s r	s s	ḍ S	ḍ ḍ sri ta ஸ்ரீ த (శ్రి త	ḍ p ja na ஜ ன జ న
p ṃ p po . sha போ . ஷ పో . ష	ḍ s ku . கு . కు .	S re ரே రే	r s r see . . ஸீ . . సీ . .	m g tā . தா . తా .	r r . ma . ம . మ
m g r no . . நோ . . నో . .	m m ra n ர ன் ర ం	p m ja nu ஜ னு జ ను	P p re re ரே ரே రే రే	P dhee தீ ధీ	P ra ரா రా
p m p rā . va ரா . வ రా . వ	d ṡ nā . ணா . ణా .	ṡ ṙ su ra ஸு ர సు ర	ṁ ġ ṙ a n ta அ ந் த అ ం త	ṡ ṙ ku . கு . కు .	ṡ ṡ re . ரே రే
d d ṙ a . . அ . . అ . .	ṡ ṙ i ya இ ய ఇ య	ṡ ṡ i ya இ ய ఇ య	d d ṡ a . . அ . . అ . .	d d i ya இ ய ఇ య	d p i ya இ ய ఇ య
p m p a . . அ . . అ . .	d ṡ i ya இ ய ఇ య	Ṡ re ரே రే	Ṡ ṡ dee na தீ ன దీ న	d d ja na ஜ ன జ న	P man மந் మ ం
p m p dā . ru தா . ரு దా . రు	m g mā . மா . మా .	r r ma va ம வ మ వ	Here repeat the portion within brackets.		

VII. **Lesson 14.**

28. Harikāmbhoji
Mohana Rāga—Roopaka Tāla

{s r g p d ṡ
{ṡ d p g r s

O 1_4	O 1_4	O 1_4
g g P P va ra vee nā வ ர வீ ணா వ ర వీ ణా	d p Ṡ Ṡ mrudu pā nee ம்ருது பா ணீ మృదు పా ణీ	ṙ ṡ d d P va na ru ha lo வ ன ரு ஹ லோ వ న రు హ లో
d p g g R cha nu rā . nee ச னு ரா . ணீ చ ను రా . ణీ	g p d ṡ D su ru chi ra bam ஸு ரு சி ர பம் సు రు చి ర బం	d p g g R ba ra ve . nee ப ர வே . ணீ బ ర వే . ణీ
g g d p G su ra nu ta ka ஸு ர னு த க సు ర ను త క	p g g . r S lyā . . . nee ல்யா . . . ணீ ల్యా . . . ణీ	g g g g r g ni ru pa ma su bha நி ரு ப ம சு ப ని రు ప మ శు భ
p g P P gu na lo lā கு ண லோ லா గు ణ లో లా	g g d p D ni ra ta ja yā நி ர த ஜ யா ని ర త జ యా	d p Ṡ Ṡ pra da see lā ப்ர த ஸீ லா ప్ర ద శీ లా
d ġ ṙ ṙ ṡ ṡ va ra dā . priya வ ர தா . ப்ரிய వ ర దా . ప్రియ	d ṡ d d d p ran ga nā . . ya ki ரங் க நா . ய கி రం గ నా . య కి	g p d ṡ d p vān. chi ta pa la வாஞ் சி த ப ல వాం ఛి త ఫ ల
d p g g r s dā . . . ya ki தா . . . ய கி దా . . . య కి	s g G G sa ra see jā ஸ ர ஸீ ஜா స ర సీ జా	g r p g R sa na ja na nee ஸ ன ஜ ன ணீ స న జ న నీ
s r s g r s ja ya ja ya ja ya ஜ ய ஜ ய ஜ ய జయ జయ జయ.		

VIII. **Lesson 15.**

65th. Melakarta
Kalyāni Rāga--Triputa Tāla

{ s r g m p d n ṡ
{ ṡ n d p m g r s

|₃ O O	|₃ O O	|₃ O O
ṡ ṡ ṡ n d n ṡ ka ma la jā . da la க ம ல ஜா . த ள క మ ల జా . ద ళ	n d p d p m p vi ma la su na ya na வி ம ல ஸு ந ய ன వి మ ల సు న య న	g m p p d d n ka ri va ra da ka ru க ரி வ ர த க ரு క రి వ ర ద క రు
d p m p g r s nā m bu de . . . நாம் பு தே . . . నాం బు దే . . .	ḍ ḍ ḍ g G ka ru na sa ra de க ரு ணா ச ர தே క రు ణ శ ర దే	m P m g r s ka ma la . . . க ம ல . . . క మ ల . . .
R , S ; kān . tā . காந் . தா . కాం . తా .	g m p m p d p ke . si na ra kā . கே . ஸி ந ர கா . కే . శి న ర కా .	n d p d p m su ra vi bhe . da na ஸு ர வி பே . த ன సు ర వి భే . ద న
g m p p d d n va ra da ve . la . வ ர த வே . ல . వ ర ద వే . ల .	d p m p g r s su ra pu ro . thama ஸு ர புரோ . த்தம సు ర పురో . త్తమ	ḍ ḍ ḍ g g G ka ru na sa ra de க ரு ணா ச ர தே క రు ణ శ ర దే
m P m g r s ka ma la . . . க ம ல . . . క మ ల . . .	R , S ; kān tā . காந் தா . కాం తా .	

IX.

Lesson 16.

20. Nata Bhairavi
Bhairavi Rāga-Dhruva Tāla { s r g m p d n ṡ / ṡ n d p m g r s

N. B.—The only foreign note in this raga is the chatusruti dhaivata (*i. e.* d_2) and is marked with an asterisk wherever it comes.

I_4	O	I_4	I_4
g r g m	P	m g r g	m p M
sri . rā .	ma	cha n dra .	sri ta pā
ஸ்ரீ . ரா .	ம	ச ன் த்ர .	ஸ்ரீ த பா
శ్రీ . రా .	మ	చ ం ద్ర .	శ్రీ త పా
p *d n n	d p	m n d p	m g r s
. ri jā .	. ta	sa ma . .	. . . sta
. ரி ஜா .	. த	ஸ ம . .	. . . ஸ்த
. రి జా .	. త	స మ . .	. . . స్త
s r s p	m p	g r g m	g g r s
ka . . lyā	. na	gu na a bhi	rā . . ma
க . . ல்யா	. ண	கு ண அபி	ரா . . ம
క . . ల్యా	. ణ	గు ణ అ భి	రా . . మ
r . g g	m m	g g r g	m p m m
see . ta .	mu kha	. . a m	bho . ru ha
ஸீ . தா .	மு க	. . அ ம்	போ . ரு ஹ
సీ . తా .	ము ఖ	. . అ ం	భో . రు హ
p *d *d n	n ṡ	p *d n ṡ	ṙ ġ ṙ ṡ
cham . . .	. cha	ri . . .	. . . ku
சம் . . .	. ச	ரி . . .	. . . கு
చం . . .	. చ	రి . . .	. . . కు

l_4	O	l_4	l_4
n ṙ ṡ ġ	ṙ ṡ	n n d m	p *d n ṡ
ni ra m ta	ra m	ma n ga la	mā . . ta
நி ர ம் த	ர ம்	ம ங் க ள	மா . . த
ని ర ం త	ర ం	మ ం గ ళ	మా . . త
p d p ṡ	n ṡ	p d m p	G r s
no . . du	. .	. . . .	. . ,
னோ . . டு	. .	. . . .	. . .
నో . . డు	. .	. . . .	. . .

g r g m P
sri , rā . ma
ஸ்ரீ . ரா . ம
శ్రీ . రా . మ

Lesson 17.

X.

20. Natabhairavi

Anandabhairavi Rāga—Dhruva Tāla. { s g r g m p d p n ṡ / ṡ n d p m g r s }

N.B.—The two foreign notes in this raga are the antara gāndhāra and the kākali nishāda and are marked with an asterisk wherever they come.

l_4	O	l_4	l_4
S S	g r	s g g m	g r s ṇ
pa he	sri .	rā . . ma	chan . . dra
பா ஹி	ஸ்ரீ .	ரா . . ம	சந் . . த்ர
పా హి	శ్రీ .	రా . . మ	చం . . ద్ర
s m G	r s	s r s ṇ	N S
kau . sal	yā .	bhā . . gya	roo pā
கௌ . ஸல்	யா .	பா . . க்ய	ரூ பா
కౌ . స	ల్యా .	భా . . గ్య	రూ ప

l_4	O	l_4	l_4
m g G kru pā . க்ரு பா . కృ పా .	M lo ளோ లో	s n N di sa me தி ச மே ది శ మే	S S bhak tim பக் திம் భ . క్తిం
S s p de va de தே வ தே దే వ దే	m g . va . வ . వ	G m g kā mi ta கா மி த కా మి త	r g r s da . ya ka தா . ய க దా . య క
n S g ra mā kā ர மா கா ర మా కా	g m . nta . ந்த . ంత	g m d p su ra sé . ஸு ர ஸே . సు ర సే .	m g r s . . vya . . . வ்ய . . . వ్య .
P M gee tā கீ தா గీ తా	P a அ అ	m g p m mru ta pā . ம்ரு த பா . మృ త పా .	g r s r . . . na . . . ன . . . న
s n s g a ki la lo அ கி ல லோ అ ఖి ల లో	g m . ka . க . క	p d p m va n di ta வ ந் தி த వ ం ది త	g r S cha ra na ச ர ண చ ర ణ
S s d ā sri ta ஆ ச்ரி த ఆ శ్రి త	p m ja na ஜ ன జ న	m p m g ma n . . ம ந் . . మ ం . .	G m m dā . ra தா . ர దా . ర
p n N ja la jā ஜ ல ஜா జ ల జా	Ṡ tā தா తా	p ṡ n n pra bhā . . ப்ர பா . . ప్ర భా . .	Ṡ Ṡ . vā . வா . వా

l_4	O	$_4$	l_9
P p ṡ ā di poo ஆ தி பூ ఆ ది పూ	, ṡ	ṡ n n d ji ta ka ma ஜி த க ம జి త క మ	d p p m lā . . ksha லா . . க்ஷ లా . . క్ష
g m p d ni ga ma ve நி க ம வே ని గ మ వే	p m . dya . த்ய . ద్య	m d p m nee . . la நீ . . ல నీ . . ల	g r s n va . . rna வ . . ர்ண వ . . ర్ణ
s g g m a . . . அ . . . అ . . .	p m	g r g m	p d P . . . .
Ṡ n d sri . . ஸ்ரீ . . శ్రీ . .	p m gu ru கு ரு గు రు	P m p mu . . மு . . ము . .	m g r s . . . rté . . . ர்த்தே . . . ర్తే

Here, repeat the portion within brackets.

SWARAJATI

Lesson 18.

29. Dhira sankarābharana — Bilahari Rāga-Adi Tāla — { s r g p d ṡ / ṡ n d p m g r s

1_4	O	O

Pallavi

S , r G P	D Ṡ N D	P d p m g r s	r s ṇ ḍ S ;

Anupallavi

S , r G P	M , g P D	Ṙ , ṡ N D	P , m G R ‖

Charanas

*1.	g p d ṙ ṡ ṡ Ṡ	ġ ġ Ġ ṙ ṙ Ṙ	p p P m g G	r s S r s ṇ ḍ ‖
2.	S , r G G	G ; ; r g	P , p P P	P ; (m g r g) ; d p
	Ṡ , ṡ Ṡ Ṡ	ġ ṙ ṡ n n d P	p d p m g g R	g p m g r s r g ‖

	1_4				O		O	
3.	p p P	r r R	g p m g	G ;	g p m g	m g r s	r g r s	S ;
	r s ṇ ḍ	S ;	m g r g	P ;	d p d ṙ	Ṡ ;	ṙ ṡ n d	p m g r ॥
4.	P ;	m g r g	D ;	m g r g	P ;	m g r g	P P	P ;
	Ġ ;	ṙ ṡ n d	Ṙ ;	ṙ ṡ n d	Ṡ ;	ṙ ṡ n d	Ṡ Ṡ	Ṡ ;
	Ġ ṙ ṡ	Ṙ Ṙ	Ṙ ;	Ṙ ṡ n	D D	D ;	P m g	G G
	G ;	s r g d	P ;	ṙ ṡ ṙ ġ	Ṡ ;	ġ ṙ ṡ n	d p m g	r s ṇ ḍ ॥
*5.	D ;	p d p m	g r G	G ;	p d p m	g r G	G ;	p d p m
	g g r g	s s S	S S	S ;	s r G	r g P	d p D	m g r g
	D p m	g r S	S ;	Ṙ ṡ n	d p D	D ;	Ġ ṙ ṡ	n d Ṙ
	Ṙ ;	Ṡ ṙ ġ	ṡ ṙ ṡ n	D ;	P d n	p d p m	G- g d	p m g r ॥

* These two charanas appear to be later interpolations.

Appendix A

Giving the lakshana of some melakarta ragas.

Melakarta No.	Name.	Swaras.
८	Hanumatodi (हनुमतोडि)	s r_1 g_1 m_1 p d_1 n_1 $\dot{s}$
15	Māyāmālavagaula मायामाळवगौळ	s r_1 g_2 m_1 p d_1 n_2 $\dot{s}$
16	Chakravāka (चक्रवाक)	s r_1 g_2 m_1 p d_2 n_1 $\dot{s}$
20	Nata Bhairavi नठ भैरवी	s r_2 g_1 m_1 p d_1 n_1 $\dot{s}$
21	Keeravāni (कीरवाणि)	s r_2 g_1 m_1 p d_1 n_3 $\dot{s}$
22	Kharaharapriya (खरहरप्रिय)	s r_2 g_1 m_1 p d_2 n_1 $\dot{s}$
28	Harikāmbhoji हरिकांभोजी	s r_2 g_3 m_1 p d_2 n_1 $\dot{s}$
29	Dhira Sankarābharana धीरशंकराभरण	s r_2 g_3 m_1 p d_2 n_2 $\dot{s}$
51	Kāmavardhani (कामवर्धनि)	s r_1 g_3 m_2 p d_1 n_2 $\dot{s}$
65	Mechakalyāni मेचकल्याणी	s r_2 g_3 m_2 p d_3 n_2 $\dot{s}$

Appendix B

Giving the ārohana and the avarohana of the janya ragas used in this book.

Name of the janya raga.	Its ārohana and avarohana.	Melakarta from which derived.
Malahari	s r m p d ṡ ṡ d p m g r s	Māyāmāla vagaula
Suddhasaveri	s r m p d ṡ ṡ d p m r s	Dhira Sankarā bharana
Arabhi	s r m p d ṡ ṡ n d p m g r s	Do
Bilahari	s r g p d ṡ ṡ n d p m g r s	Do
Mohana	s r g p d ṡ ṡ d p g r s	Hari Kāmbhoji
Bhairavi	s r g m p d n ṡ ṡ n d p m g r s	Nata Bhairavi
Ananda Bhairavi	s g r g m p d p n ṡ ṡ n d p m g r s	Do
Kalyāni	s r g m p d n ṡ ṡ n d p m g r s	Mechakalyāni

Note :—g_2 (antara gāndhāra) and n_2 (kākali nishāda) in the Ananda Bhairavi Raga and d_2 (chatusruti dhaivata) in the Bhairavi Rāga are foreign notes or accidentals.

QUESTIONS (Theory)

1. Explain briefly the scheme of the 35 tālas.

2. (*a*) Write the names of tālas whose total aksharakāla are :—
   (i) 14 units of time.
   (ii) 10 units of time.

   (*b*) Explain how tālas whose āvartas are equal in point of time are yet different from each other.

3. What do you mean by presumptions in tālas ?

4. (*a*) Which of the seven main tālas has
   (i) The largest number of laghus.
   (ii) Two drutams.

   (*b*) Name the tāla which has:
   (i) The maximum aksharakāla
   (ii) The minimum aksharakāla,

   (See the musical-time chart for the answer)

5. (*a*) What tāla excludes the drutam and what talas exclude the anudrutam?

   (*b*) Is there any tāla which entirely excludes the laghu? If not, can you assign any reason for this?

6. Explain the law of homogeneity with reference to the laghus in the thirty-five tālas.

7. Define raga and raga-ālāpana.

8. (*a*) Distinguish between :—
   (i) Janaka and Janya ragas.
   (ii) Regular and Irregular or Vakra ragas.

(iii) Symmetrical and Non-symmetrical ragas.

Give some instances in each of the above different kinds of ragas.

(b) Explain the terms Sampoorna Shādava and Audava with reference to ragas.

9. What is the principle underlying the scheme of the 72 melakartas?

10. How are musical compositions classified and what are the peculiar characteristics of the different groups.

11. What are the characteristic features of a typical gita?

12. Point out the difference between a gita and a swarajati in :—

(i) Constituent angas.

(ii) Sahityam.

(iii) Internal structure.

13. Explain the mode of singing a gita and a swarajati.

Notation :—

14. What does an asterisk placed over a swara indicate?

15. Explain the use of :—

(a) Dots in the sahityam of a musical composition,

(b) Double bars and brackets in a musical composition.

Technical terms.—

16. (*a*) Define musical instrument.

(*b*) Explain if the following are musical instruments:—

(i) The policeman's whizzle.
(ii) The horn of a motor-car.
(iii) Church and temple bells.

17. What is a drone? Give some instances.

18. What do you mean by the term foreign note or accidental and how are accidentals denoted in a musical composition.

19. Explain the use of vowel extensions in the sahityam of a musical composition.

Acoustics.—

20. (*a*) Distinguish between node and antinode.

(*b*) Explain what you mean by a series of notes in the harmonic series.

General.—

21. You are given a printed musical composition. How will you proceed to find out whether it is a gita or a swarajati. Explain.

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